

SCOTTISH ART REVIEW



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The SCOTTISH ART REVIEW

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 The counter on page 9 is reproduced by permission of Sir James Mann, K.C.V.O., Master of the Armouries, Tower of London.
 The illustrations in the article 'John Duncan Fergusson' are from the Artist's Collection with the exception of *The Pink Parasol* which is in the Glasgow Art Gallery and Museum Collection.
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Illustration on cover—CIRCUS GIRL by ROUAULT. (see page 29)

HENRY HELLIER

VISITING COPENHAGEN

(Since 1956 the Association has been organising group visits abroad, and it is hoped that it may be possible to form a party to visit Copenhagen in August, 1960. Mr. Henry Hellier who is in charge of the Interior Decoration Department at the Glasgow School of Art, and who has visited Copenhagen many times, writes of his impressions).

'The museums are for old art; the proper place for contemporary art is in the midst of life.'

CARL JACOBSEN

THE FINE ARTS in Denmark have a history of little more than two centuries, but works of art have been appreciated for as long as it has been inhabited. With the arrival of man, Denmark got its share of the widespread Neolithic civilisation whose artistic activity seems to have been limited to the crafts and to manufactures. Basically this pre-occupation has persisted unchanged to the present day. In painting and sculpture no markedly national style has emerged unless it be 'a sort of crude provincialism'. Nevertheless there is a widespread consciousness of the value of the artist's contribution to society and a corresponding universal patronage which is quite unique. It could be that this provincialism has provided the rock on which Denmark's very special contribution to the sphere of design in everyday life has been built. In view of the many things we have in common with Denmark and the Danish people the nature of this contribution might prove the most profitable focus of study during the forthcoming visit to Copenhagen by the Association. This may be conducted leisurely and without a catalogue, 'in the midst of life'. Here uncontaminated by the worst evils of the Industrial Revolution, the Danes have retained a peasant's respect for tradition, the appreciation of form in relation to usefulness, and of the innate qualities of the organic materials which they fashion with such discernment and skill. Here, too, the hand-

craftsman has retained a status and a dignity which together are reflected in the universal prestige of Danish design.

The interdependence of design and the fine arts and the part they play in the life of the people is perhaps nowhere better illustrated than at the new intimate collection of 20th



A barn from one of the many open-air museums of old buildings. The pleasing relationship of organic materials each so right for its purpose is echoed in modern architecture and furniture design.



The great hall at Aarhus University. There is no applied colour. The decorative brick arrangement springs from problems of air conditioning and acoustics.



LOUISIANA

A view from one of the galleries

century arts and handcrafts known as 'Louisiana'. This is situated at Humlebaek, rather nearer to Elsinore than to Copenhagen, on the coast road, north. Here a pleasant country-house serves as an entrance pavilion, affording a friendly welcome with a customary lack of ostentation. Distinctive new extensions designed by Jorgen Bo and Vilhelm Wohlert lead the visitor through a memorable experience—around an enchanting garden—impressions of handcrafts alternating with sculpture, painting, and natural landscapes. The fine building co-ordinates the whole. As in so many buildings both old and new one experiences a complete synthesis of the surrounding countryside—almost a homage to the soil, in a kind of architectural harvest-festival. Buildings, as Frank Lloyd Wright says, 'do love the ground on which they stand'. At Louisiana when the planning is challenged by a tree, the

architect creates a diversion not with regret, but with respect.

In addition to painting and sculpture the galleries contain a selection of the best furniture of the last decades, which have seen the flourishing development of Danish crafts. It is there for use and for pleasure as are, where vandalism is unknown, casual arrangements of books on open shelves. Children, for their part, will be profitably and pleasurably diverted with colour and clay provided for them in a nearby studio. Musical recitals catering for catholic tastes, drama, lectures, and film shows make up the seasonal programme. There is, too, an attractive cafeteria where recognisable coffee is cheerfully served in well-designed china. Added to this, intelligent publicity and good transport facilities ensure the financial success which this imaginative venture deserves.



LOUISIANA: On this page are shown various galleries with (left) a collection of crafts containing articles for everyday use. Here are, for instance, Jorgen Bo's and Vilhelm Wohlert's series of ash-trays, cigarette cases and candlesticks of electro-oxidised aluminium.

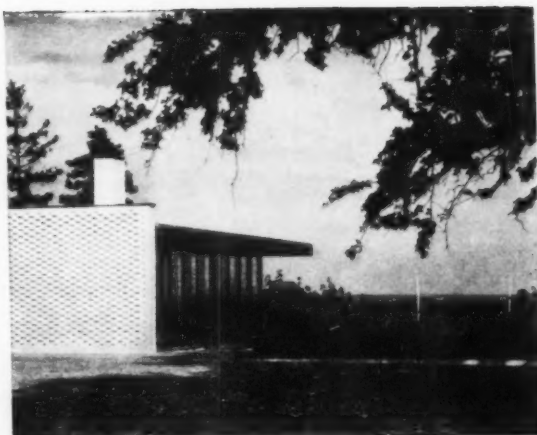
(Below) The old house through which the new galleries are entered.



No less stimulating and profitable will be the visits to schools, parks, workshops, banks, factories and churches, and to the unique open-air museums, and perhaps more especially to the stores.

Of the latter by far the most impressive is Den Permanente—the vast state-sponsored design centre in the heart of Copenhagen. Here, displayed most attractively, are examples of superb craftsmanship in every conceivable material. It does not suffer the dead hand of the civil servant, neither does it erect a barrier of preciousness. It takes the souvenir industry seriously and while insisting on unchallenged design standards, not only accepts the contribution of the machine, but uses it with unparalleled ingenuity and artistry. The ingenious wooden toy-monkey, designed by Kay Bojensen, is typical of this—although the tourist may buy a gross, if he wishes, each one will have for him the individuality of the prototype. It requires no sales-pressure to convince him that two are better than one. By contrast, in Scotland, the artist-craftsman raises a bushy eyebrow at the mention of the machine, seemingly indifferent to the deplorably low standards accepted by our souvenir industry—directed no doubt from Birmingham. Meanwhile many of our country museums, like those at Kilbarchan and Selkirk, are rich in inspiration for the young designer-craftsman who is prepared to accept 20th century techniques and to apply them unselfconsciously.

Although Den Permanente sets the standards, it is gratifying to find that these are accepted by the private enterprise stores which, we like to think, are only interested in profits. In other words in a country which provides a well-balanced education, good design pays. Illum's Bolighus, the special housing department of the great firm of Illum, certainly not inferior to Den Permanente, is virtually a museum of modern design where everything for the home, of superb design and craftsmanship, may be purchased at reasonable prices. Throughout the summer months the management provide iced fruit



LOUISIANA: 'Buildings do love the ground on which they stand.'

drinks free of charge for its customers. The very small shops, too, specialising in furniture, silverware, cutlery, jewelry, glass and ceramics cater equally for a discriminating public. It is endless and humiliating.

The foundations of this great unconventional national museum of design were laid on solid rock in the countryside of Denmark. It has grown like a Gothic Cathedral by the communal effort of a sensitive people who are conditioned by their education to enjoy the good things of life.

A LOAN FROM POLLOK HOUSE

UNTIL 3RD APRIL, 1960, Glasgow Art Gallery is privileged to be showing an exhibition of paintings and silver from Pollok House. This is quite an occasion, for, instead of saying to our visitors: 'If you wish to study any considerable collection of Spanish painting, you must go to Glasgow's southern outskirts and visit Pollok House', we shall, for a few months, be able to say: 'Go to our north-west corner gallery'. During any summer season, of course, you would thoroughly enjoy a leisurely visit to all the attractions of this lovely property, for Pollok has much more to offer than we can borrow.

The earlier Maxwells came from the Borders and from Dumfriesshire and were not all peacefully disposed. Even such a fortress as Caerlaverock, however, has fine architectural features marking its transition from fortified castle to dwelling house. The Barony of Mearns, which includes the estate of Nether Pollok, was acquired by the Maxwells as early as the 13th century. A Sir John Maxwell of Pollok fought at Otterburn in 1388, but, for the most part, the succession of owners at Pollok suffered eclipse only temporarily when their zeal for the reformed church and freedom of worship led to imprisonment and a fine of £93,000 for attending conventicles. Fortunately, the fine was never paid as the coming of William of Orange restored the favour and for-

tunes of the Maxwells, and these fortunes have never waned.

Situated on the banks of the river Cart, Pollok enjoys the kind of site one associates with fine old country houses. The policies have over two hundred years of lovingly planned development behind them. The formal garden is beautifully cared for. The river, with its 18th century bridge, gives an elegance to this setting for a home which has never had a military background, but always one of quiet domestic charm. The main portion of the house was completed by William Adam in 1752, and subsequent additions have been made in harmony with its Georgian grace and refinement. Add to this the character and taste of owners whose roots go back over six centuries and you have the background for a wealth of fine works of art.

On the death of Sir John, the 8th Baronet, the son of his sister Elizabeth, who had married Archibald Stirling of Keir, inherited



GOYA

BOYS PLAYING AT SOLDIERS

Oil on canvas, 11½ × 16½ ins.



EL GRECO

THE ARTIST'S DAUGHTER

Oil on canvas, $24\frac{3}{4} \times 19\frac{1}{4}$ ins.

It is not certain that El Greco had a daughter, and so we have in this subject no real identity for the sitter.

and took the name of Maxwell. Sir William Stirling-Maxwell is chiefly remembered as the collector of the Spanish and most of the other pictures at Pollok House. Another great connoisseur and patron of the Arts was his son, the 10th Baronet, Sir John Stirling-Maxwell, who was born in 1866 and who died in 1956 within a week of his ninetieth birthday. It is to his daughter, Mrs. Anne Maxwell Macdonald, and to the Trustees of Nether Pollok Estate, that we are indebted for the present loan. What have we borrowed? There are thirty paintings in all.

It would, I think, be fair to say that the Pollok House paintings are dominated by the two El Grecos—particularly by the female portrait known as the artist's daughter—and by the William Blakes—with a heavy emphasis on the procession of Canterbury pilgrims. Both the El Grecos were purchased



EL GRECO

AN UNKNOWN MAN

Oil on canvas, $28\frac{3}{4} \times 18\frac{3}{16}$ ins.

by Sir William Stirling-Maxwell at the sale of Louis-Philippe's Spanish Gallery (Christie's, 1853)—the *Unknown Man* for a trifling sum and the *Artist's Daughter* for a very modest price. Their current valuation bears little relation to these auction values of one hundred years ago. The female portrait in particular has manifest attractions, a beautiful subject with an arresting and intriguing glance, magnificent qualities of texture in paint, and an amazingly 'modern' concept of portraiture for a painting executed in the period 1575-80, not long after El Greco had settled in Spain. Some authorities have suggested that the painting may have been done in Venice, and point to the Cretan head-dress

as likely evidence. On the other hand, it has been noted that one of the figures in the *Parting of the Raiment*, 1577-87, in the Sacristy of Toledo Cathedral, appears to have been painted from the same model. It is not certain that El Greco had a daughter, and so we have in this subject, as in the other portrait, no real identity for the sitter. The *Unknown Man* has been given a date nearer the end of the 16th century, and has its own positive, if less popular, attractions.

Other Spanish paintings of quality and some rarity are the 17th century Claudio Coello *Portrait of a Royal Infant*, and the 16th century *Pieta* by Luis de Morales, which exhibits that intense emotionalism so typical of Spain. There is a Murillo *Madonna and Child with St. John*, and there are two little paintings by Goya of *Boys playing at See-saw* and *Boys playing at Soldiers*. Strangely enough in this company, Velasquez is not importantly represented and the small *Landscape with Figures* is probably the most authentic of the attributions.

A series of eighteen etchings by Goya—*Los Proverbios*—was produced between the years 1815-19 and many of these etchings project the bitter reaction of the artist to the affliction which by that time had become total deafness.

The large Blake tempera painting of the *Canterbury Pilgrims* is one of six works by the artist at Pollok, several of which were purchased by Sir William at the Butts Sale in 1853 for small sums. Once again, time has changed public esteem and William Blake is held in high regard, with the *Canterbury Pilgrims* taking a foremost place in

the artist's oeuvre, and representing it whenever a 'Blake' exhibition is held.

There are thirty pieces in the two cases of silver borrowed from Pollok. They include some fine pieces of English domestic silver and a few most attractive Scottish items of 18th century date, which show the excellent qualities of good basic shape without too much embellishment or torturing of the metal. Perhaps the feature of the silver chosen, however, is the amount of foreign work included, with fine examples of German, Russian, Dutch and Italian pieces mostly of 17th century date. There are two early American porringers, and the earliest item in the loan is a Henry VII Apostle Spoon made in London in 1490.

We hope that many people will take advantage of this opportunity to see the silver, the El Greco, Blake and other paintings, and that they may be encouraged to visit the entire Pollok House Collections in due course and in their proper setting.

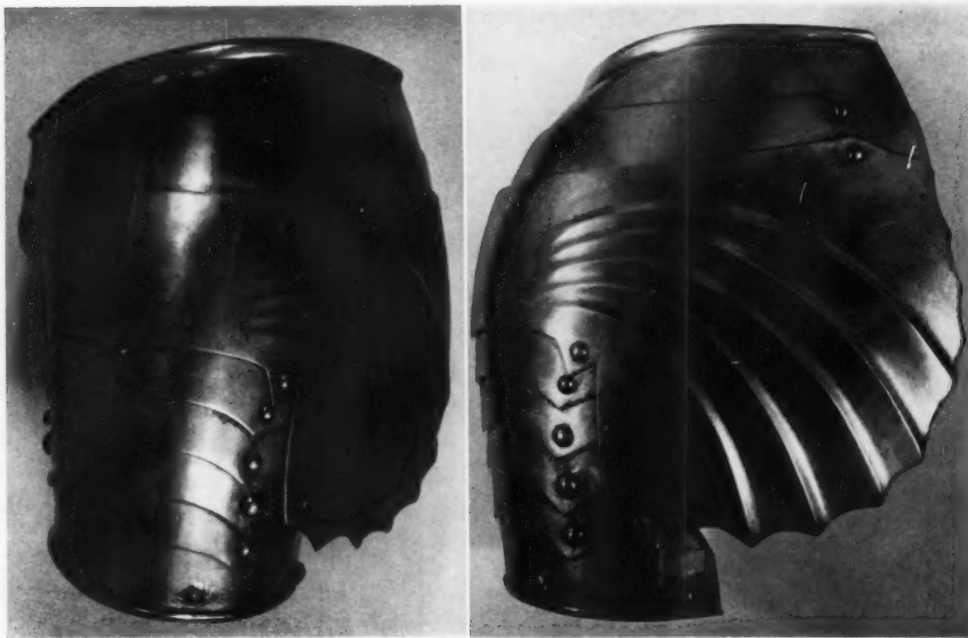


BLAKE

CANTERBURY PILGRIMS
Tempera on canvas, 18½ × 53½ ins.

A. V. B. NORMAN

A PAULDRON IN THE SCOTT COLLECTION OF ARMS AND ARMOUR



Side and back of Pauldron from the Scott Collection (see text)

AMONG THE armours given to the Glasgow Art Gallery and Museum by Mr. R. L. Scott was a composite tilt armour (reg. no. '39-650) from the Edward J. Brett Collection, which was sold at Christies' on the 18th to 26th March 1895 (Lot 556).

While this armour largely consists of sixteenth century pieces, the pauldrons are both of an earlier date. The left one is particularly interesting, since it bears the mark of an unidentified armourer, whose work is also to be found in a number of other collections. On the back wing of the shoulder are stamped the words ROM ROM beneath an orb. The outline of this mark is rather indistinct, as it has either been stamped twice or the punch has jumped on being hammered.

This type of pauldron with a large fluted back wing, with subsidiary lames above and a number of small lames encircling the upper part of the arm below, is characteristic of German armours of the last thirty years of the fifteenth century. One appears on an altarpiece by Michael Pacher, c. 1460-70, in the Museum mittelalterlicher österreichischer Kunst.¹ The pauldrons of the armour of the Archduke Maximilian at Vienna (A.60), made by Lorenz Helmschmied in 1480, are of this type. The distribution of flutes on the back wing is similar to that on the Glasgow pauldron, and the small protruberance from the lower edge of the main plate, through which passes the rivet articulating the wing and the lower lames, is present on both.

¹Katalog (1953), No. 47, Pl. 19.

However, during the last quarter of the century German armour fashions began to infiltrate into North Italy, presumably via the workshops at Möhlau in the Tyrol, which appears to have been the centre at which northern and southern fashions met and merged. German influence is particularly noticeable in the armours depicted in paintings of the Venetian School. Thus, a pauldron of very similar type to that on the Glasgow armour appears on the right shoulder of a figure in the foreground of 'the arrival at Cologne' scene in Vittore Carpaccio's *Life of St. Ursula* series in the Academy at Venice, dated 1490.² This is a three-quarter view from the rear and shows a large fluted wing in the northern fashion, but rather heavier and more enveloping than was usual; moreover one can see a fluted besagew on the front as on so many German armours of this period.

Carpaccio used this figure again, with very slight alterations, in his *Martyrdom of St. Stephen*, in the Stuttgart Art Gallery, c. 1520.³ Giorgione's *Castelfranco Madonna*, before 1504, shows a front view of a northern type pauldron with a large flower-like besagew and vambraces of typically German construction and form.⁴ Nor was the popularity of German fashions in Italy confined to Venice, where one might expect it because of the strong trade route link, but as early as 1482 Matteo di Giovanni's *Massacre of the Innocents* at the church of Sant' Agostino at Siena shows a fluted and laminated backplate in the German style.⁵

One need not assume that any of this armour was actually imported from Germany, since there is a number of contemporary references to armour of the German fashion being made in Milan throughout the second half of the fifteenth century.⁶

Among the other pieces of armour still in

existence bearing the same mark is a right pauldron on an armour in the Metropolitan Museum of Art, New York (04.3.293) which came from the de Dino Collection. This has pierced edges in the High Gothic fashion, but otherwise corresponds exactly, in construction, in number and shape of plates and in number and distribution of flutes, to the left pauldron at Glasgow. Even more interesting are the facts that the position of the marks is the same and that the punch used in both cases differs from that with which this armourer's other known pieces are marked, in that the stem of the cross on the orb is longer and the ends of the cross are plain instead of split.

When writing about this New York armour the late Mr. Charles Beard pointed out that the pauldrons were probably Italian, since they were rather ungainly and heavy compared with German examples, and he dated them c. 1500 or later.⁷



The Couter in the Armouries of the Tower of London (III-1115). The mark can be seen on the top left-hand corner.

²van Marle, *The Development of the Italian Schools of Painting*, The Hague (1923 ff.), Vol. 18, fig. 119.

³*Ibid.*, fig. 180.

⁴C. Blair, *European Armour*, London (1958), p. 91.

⁵Sir James Mann, *Archæologia LXXX* (1930), p. 136, pl. XXIX, fig. 5.

⁶Sir James Mann, *Archæologia LXXXIV* (1935), pp. 86-8.

⁷Too Good to be True, a famous Gothic Armour at New York, *Connoisseur* (April 1932), pp. 219-25.

We have seen that Carpaccio's pauldron, while in the northern style, is also rather heavy, thus bearing out Mr. Beard's suggestion of nationality but at the same time suggesting a rather earlier date.

Later in the same article, however, he suggested that the New York pauldrons were a pair of plain sixteenth century ones made to look Gothic by the addition of a few 'crestings' and piercings, to complete a Gothic armour the pauldrons of which were missing. The very close resemblance of the New York and Glasgow pauldrons seems to dispose of this theory, since as far as we know the latter never passed through the hands of the Carand family, who, as Mr. Beard shows, brought the pieces of the New York armour together.

If the piercing of the New York pauldron is recent to make it match other parts of the armour, then the two pauldrons were originally identical. Sir James Mann has suggested that these pauldrons are a pair,⁸ and even if this is not so one can be certain that they emerged from the same workshop at much the same time. It is worth noticing that



CARPACCIO Group of warriors in the foreground of 'The Arrival at Cologne' from the 'Life of St. Ursula' at the Academy, Venice.

armourers of this period do not seem always to have repeated the same design even when producing series of armours for the same client; thus there are several retainers' breastplates at Churburg in the Tyrol which bear the same maker's mark but differ considerably in design.

Mr. Beard listed five pieces of armour bearing the orb and ROM ROM mark, two of which are associated with the Royal Armoury of France. These are

1. A chamfron of Henry II of France dated 1539, in the Metropolitan Museum of Art, New York (04.3.253).
2. The crupper of a horse armour, c. 1525, redecorated for Louis XIII, in the Musée de l'Armée at Paris (G.564).
3. The Scott pauldrons which he thought were a pair.
4. A late fifteenth century chamfron in the Metropolitan Museum (14.25.1661) which is marked on the large flower-like rondel on the brow.
5. The bevor of an armour published by A. Closs in the *Zeitschrift für Historische Waffenkunde*, New Series, Band 3, Heft 10 (1931), p. 249. The armour is not illustrated nor is its whereabouts stated. It appears however to be an armour in the Church of the Holy Cross at Schwäbisch-Gmünd⁹; Mr. Claude Blair has recently examined this armour and reports that the orb and ROM ROM mark is on the bevor.

In addition to these the Armouries of the Tower of London now possess a couter bearing this mark. It is of the type found on light arm defences throughout Northern Europe, and was tied on with points. No couter of quite this type appears

⁸'Der Mailänder Plattnermarke ROM', *Zeitschrift für Historische Waffenkunde*, New Series, Band 3, Heft 14 (1931), p. 302.

⁹Sir James Mann, *Archaeologia* LXXXIV (1935), p. 86, figs. 7 and 8, pl. XXVIII, fig. 3.

to be depicted in Italian Art, although tied on couters are not quite unknown in Italy at the beginning of the sixteenth century, since a pair is preserved in the Sanctuary of the Madonna delle Grazie near Mantua.¹⁰

The question of the identity of the armourer and the place at which he worked now arises. This type of triple mark is usually associated with Italian armourers, and as we have seen the pauldron could be Italian, while the crupper at Paris is also in the Italian style. The fact that two pieces are associated with members of the Royal House of France suggests that this armourer was one of a number of Italians known to have worked for the French court at Tours.

Triple marks are thought to be a combination of the master's or assembler's mark above with that of the actual maker of the plate below, since it is known that a good deal of contracting out of work took place, and this would account for the presence of a great variety of marks on homogeneous suits of undoubted pedigree, and also for the fact that the same marks occur under different surmounting marks and *vice versa*¹¹. In the case of the ROM ROM mark it is possible that the orb is that of the master or assembler and such a mark is recorded alone on Italian armour of the late fifteenth century.¹² It is also



GIORGIONE

San Liberale from the 'Castelfranco Madonna' in San Liberale at Castelfranco

found beneath the crowned MY of the Missaglia family on the reinforce of the left pauldron of the Schwäbisch-Gmünd armour of c. 1470 to 1480, the bevor of which bears the orb and ROM ROM mark. However, the use of the combined mark over a period of some sixty years makes it most unlikely that it refers to a combination of armourers working together.

Up to date the ROM mark has not been recorded alone or above another mark, and until such a mark is discovered one can probably assume that in this case the triple mark refers to a single individual, or even more likely, in view of the length of time involved, to two craftsmen working consecutively, but using the same mark.

It is tempting to connect the ROM ROM mark with the name of Romain des Ursins, a Milanese armourer working at Lyons mentioned in two documents dated respectively 1493 and 1495, in view of the similarity of the first part of his name.¹³ He appears to be the only recorded armourer whose name begins with Rom and he worked in France

(continued on page 30)

¹⁰Sir James Mann, *Archæologia* LXXXVII (1938), pp. 345-6, pl. CXXVI, fig. 2.

¹¹*Ibid.*, p. 332.

¹²Sir James Mann, *Catalogue of the Wallace Collection, European Arms and Armour, Part III* (1945), p. 590.

¹³J. B. Giraud, *Documents pour servir à l'histoire de l'armement au Moyen Âge et à la Renaissance*, Lyon (1895), Vol. I, p. 236.

CHARLES CARTER

AN IMPORTANT WILKIE FOR ABERDEEN THE TURKISH LETTER WRITER

AT A SALE at Christie's on the 20th February, 1959 the Aberdeen Art Gallery was fortunate to obtain a water-colour by Sir David Wilkie, *A Man reading a letter*, signed Constantinople, Jany. 10th, 1841; a charming example of the artist's work.

On May 1st, also at Christie's, appeared an oil painting on a panel, also by Wilkie, called *The Turkish Letter Writer*, signed and dated October 1840 and identical in composition with the watercolour recently acquired. We

were naturally desirous of obtaining this attractive and characteristic example of the work done during the artist's tour of Turkey, Syria and Egypt from which he never returned. The Trustees of the National Gallery of Edinburgh were also keen to obtain an example of the artist's oriental period but after discussion they agreed not to bid against the agents who were acting for the Aberdeen Art Gallery. We are very grateful to them for this helpful co-operation which enabled us to add to our slender representation of the artist and to the number of his works which can be seen in his native country.

From the pages of the artist's *Journal* contained within Allan Cunningham's *Life* we know something of the circumstances attending the painting of this picture. In the company of Mr. Woodburn, Wilkie had left Britain in 1840 on a journey to the Near East with the particular aim of painting biblical subjects with the first-hand knowledge of the people and country of Palestine which a personal visit could give. The party arrived in Constantinople early in October and were detained there three months owing to the war in Syria.

Under the date of October 16th Wilkie recorded, 'Walked through the suburb below Pera Tophanna, saw at the outer court of a mosque a scribe of the most venerable appearance. He was reading a letter or paper he had been writing for two Turkish young women—one very handsome—the way they were placed made an excellent composition for a picture'.

So impressed was the artist with the scene that he sketched-in the arrangement in a lovely drawing, now in the Ashmolean Museum, Oxford, the spontaneity of which manifests the artist's vivid apprehension.

Less than a fortnight later the artist had



SIR DAVID WILKIE

A MAN READING A LETTER

Watercolour, $8\frac{3}{4} \times 6\frac{1}{2}$ ins.



SIR DAVID WILKIE

THE TURKISH LETTER WRITER
Oil on panel 28 x 19½ ins.

prepared a panel and commenced the painting. On the 30th October a Jewess, dressed in a Smyrna cap, gave Wilkie a sitting. The drawing he made is possibly that, dated November 2nd, which was exhibited as *A Young Lady at Pera* at the Wilkie Exhibition in Edinburgh and London in 1958, and at the Romantic Exhibition at the Tate Gallery this year. The profile, the loop of hair, and the shape of the hat, though not its decoration, are closely similar to those of the young lady on the right in the oil painting.

On the 3rd November he noted the progress he was making with the painting and a drawing but soon must have decided that he had advanced it as far as possible for on November 19th he began his picture of *The Tartar Messenger*. He may have intended to finish it more completely for exhibition on the return to England which he never achieved. He died and was buried at sea off Gibraltar on June 1st, 1841. Yet, though the picture might be labelled a sketch, as it was in the 1842 sale, it is a finished work in all essentials.

Cunningham expressed the opinion in his life of the artist that '*The Turkish Letter Writer* is Wilkie's happiest Eastern performance. Nothing can excel the earnest eye and brow of the waiting damsel who dictates the letter, save the undisturbed gravity of the Dervise who commits the words to paper, or the eyes of the Turkish maiden seated meekly between them, which speak things beyond the reach of words.'

There is no doubt that the picture justifies the praise which Cunningham bestows upon it. The happy arrangement which so appealed to the artist has been preserved from the first sketch and some loss in immediacy and vitality has been offset by a gain in gravity and monumentality.

The artist's gift for characterization which served him so well in his Scottish genre subjects has not failed him here and the picture is admirably composed. The drawing is sensitive and the colour of the central group rich and glowing though we would not go so far as

Cunningham who claimed it to be 'as rich as Rembrandt and Correggio.' It might be claimed as one of those later works of the artist, once compared so unfavourably with his earlier genre pictures, which are now regarded as among the most original contributions of a British artist to the mainstream of the European tradition.

The Turkish Letter Writer or *The Turkish Scribe* was sent home by the artist from Constantinople on the 12th January 1841, shortly before he sailed for the Holy Land. It was screwed to the underside of the lid of a case in which he had packed his portrait of the Sultan. It was sold in the posthumous sale of the artist's work in 1842 for 425 guineas to Lord Charles Townshend. When Cunningham asked Wilkie's travelling companion what price was fixed upon it by the artist whilst they were still in Constantinople, Mr. Woodburn told him 350 guineas.

When the volume, *Wilkie's Sketches in Turkey, Syria and Egypt 1840-41* was published, with lithographs by Joseph Nash after the artist's original drawings and paintings, No. 2, entitled *The Letter Writer, Constantinople* was taken from our oil painting but reduced below and above to make it a horizontal composition.

The watercolour, dated three months later than the oil painting and therefore a copy from it but by the artist's own hand, is evidence of his own strong attachment to the work. Two days before he committed the oil painting to transport home by sea, the incidence of shipwreck at sea being very high and the likelihood of loss correspondingly great, he picked up a piece of paper on the back of which he had already sketched in the head of a man and on it as a memento he painted a copy of the oil painting in watercolour. Aberdeen is fortunate in possessing both versions with the insight they afford of the methods of work of one of the greatest Scottish painters.

(As we go to press we congratulate Aberdeen Art Gallery on the gift of the Kynett Collection of McBey Etchings which will be described in our next number.)

A. J. McNEILL REID

THE FRENCH ROOM AT KELVINGROVE

(Mr. A. J. McNeill Reid joined in 1913 his father's firm of art dealers established at 232 West George Street in 1891 under the title of Société des Beaux-Arts. The firm continued at various addresses in Glasgow until 1926 when an amalgamation with a London firm took place. The Glasgow end of the business was given up in 1931 and the direct successor to the Reid firm is now the Lefevre Gallery in London).

RECENTLY I SPENT an hour or two in the Gallery, where the paintings of the French School are exhibited, and I was, if not altogether surprised, rather flattered to find that well over half of the pictures on exhibition had passed through the hands of my father, myself, or my firm in London. It occurred to me that the readers of *Scottish Art Review* might be interested to read some random recollections of the pictures and of those who, at one time owned them; hence this article. There are, obviously, certain pictures of importance which came through other sources but which are too important to ignore, and I must endeavour to disclaim

credit where it is not due.

By their generosity in giving or bequeathing these pictures, the donors have made Glasgow's representation of the 19th and 20th Century French Schools easily the most important in this country outside the Tate Gallery, and a revelation to visitors from all over the world, who do not expect to find such a wealth of art in an otherwise rather grim commercial city.

The late Sir William Burrell's munificent gift to Glasgow, surpassing anything that has hitherto been known outside the United States, has never been seen in its entirety and it may be many years before this is possible.



DEGAS

DANCERS ON A BENCH
Pastel, 20 x 29 ins.

It is, therefore, not easy to say whether or not his pictures form the most important part of his gift. One group is outstanding and that is the twenty-two Degas, of which the *Duranty* and *The Rehearsal* are the most important. There is a story about each of these.

The *Duranty* I saw in a Paris dealer's window in 1922 but, for those days, a fair amount of money was involved, and I did not want to buy it on my own. I brought a photograph back to Glasgow but my father thought it rather a difficult subject and that it might not be easy to find a buyer. I felt that Mr. Burrell, as he then was, would be a probable purchaser, but my father was not sure, and decided against it. Next year it was shown in The Lefevre Gallery, before the Glasgow and London businesses joined forces, and Sir William bought it along with the pastel *The Jewels* and my father nearly went up in smoke. I had a little inward satisfaction at his discomfiture but, as Sir William was one of my father's first clients (buying from him as far back as the late eighties) the annoyance was quite understandable.

The tale of *The Rehearsal* came some years later. Sir William Burrell and my father were in London, called at the Lefevre Gallery,

The French Room at Kelvingrove

and saw the painting. Sir William fell for it at once but was told that Frank Rinder, who was then the buyer for Melbourne, had had an option on it but had come in with a counter offer, which had been refused, and that they were awaiting the reply to a further cable he had sent to Melbourne. Saying nothing, the shrewd Sir William took a taxi to the City, consulted his lawyer, found that once a counter offer has been made the option is void in law, came back to the Gallery and insisted that the picture was his, since he was willing to pay the full price. It was, in one way, an unfortunate deal for us as Rinder was extremely angry at losing the picture and never again came into the Gallery.

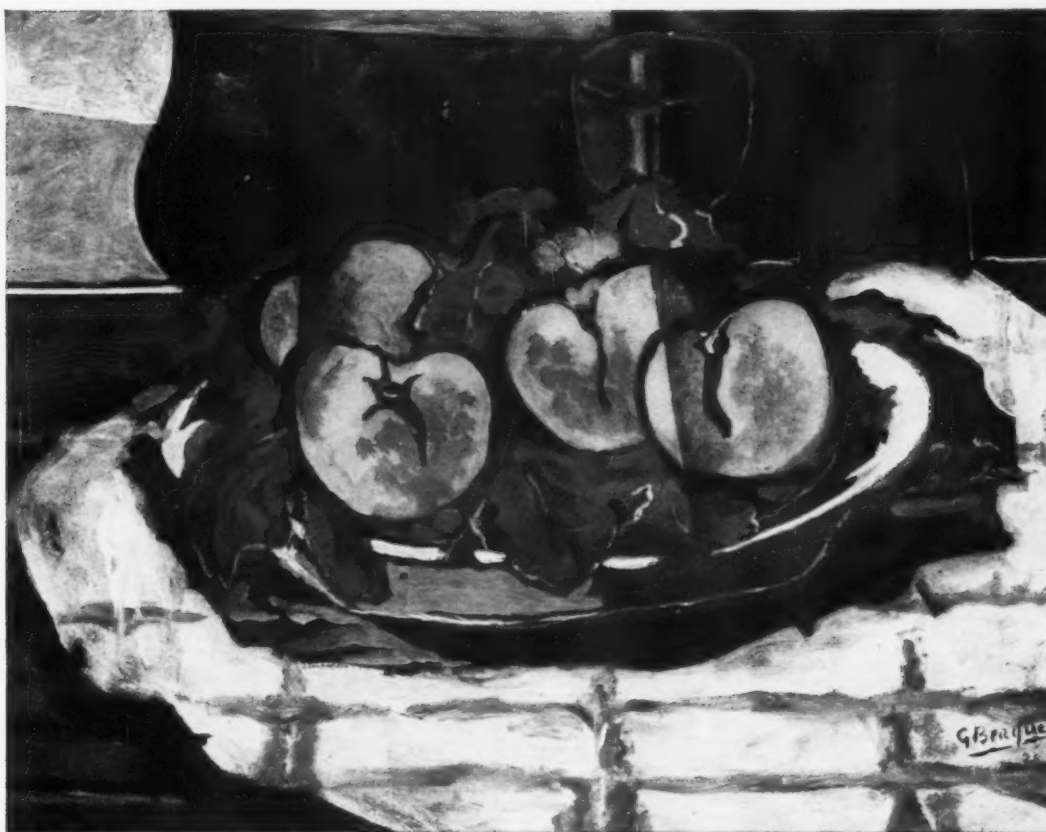
Daumier and Manet were two of Sir William's favourites and eighteen of the former and nine of the latter artist's works bear testimony to this. The two large Daumiers were among many pictures that floated about when the basement of the Tate Gallery was flooded some thirty years ago but, in spite of a great deal of anxiety at the time, no permanent harm seems to have resulted.

Although Sir William often chatted to me about his early days and always maintained



CÉZANNE

OVERTURNED BASKET OF FRUIT
Oil on canvas, 7 x 13 ins.



BRAQUE

STILL LIFE
Oil on canvas, 19 × 23 ins.

that he had my father to thank for his art education, it was only recently that Lady Burrell told me that he had bought his first picture in Edmiston's sale room, when he was fourteen, for the sum of two pounds but got cold feet and had the picture put up for sale again. I think it must be unique almost for anyone to buy a picture at that age, and it shows that the love of art was inherent in his make-up. Nevertheless, although he possessed so many Impressionist pictures, he never really appreciated the Post-Impressionists, and that School is only represented by one Cézanne and one Renoir. It was unfortunate that he had this blind spot since, at the time he was buying, the finest pictures of that school

could have been picked up for an old song.

Much has already been written on the Burrell Collection and I shall, therefore, turn to the next one in importance, that bequeathed in 1944 by William McInnes, also a Glasgow shipowner. Mr. McInnes, in addition to being a very good client, was a close personal friend of my father's and later, of mine, and although he had strong opinions, he was always ready to listen to the other man's point of view and to take his advice if he thought the other man was right. He was a great friend and supporter of Leslie Hunter and I think that Hunter had more to do with his buying some of the modern French paintings than anyone else. (See *Introducing Leslie*

Hunter by T. J. Honeyman).

When he was forming his collection, which was over a period of some thirty years, he was actuated by a real love of the pictures themselves and of art in general and he bought and cherished them for the pleasure they gave him, almost all from my father or from me. Unlike many present-day buyers, their investment value did not enter into his calculations, and no-one would be more surprised than he if he knew that his French pictures alone could not be replaced to-day for a quarter of a million. Since he did not have large rooms in his home, he did not buy many large pictures, but he made up for the lack of size by the generally high quality and the catholicity of his taste. His Degas *Danseuses* (reproduced in colour on

The French Room at Kelvingrove

p. 15) recently referred to eulogistically by Quentin Bell in *The Listener*, is a very fine example of Degas' work in pastel and of his understanding of the human figure. Less finished than the Burrell *The Rehearsal* as one might expect, it is, none the less, just as powerful.

His Renoir *Mme. Gaston Bernheim* he bought in Paris off his own bat, and, if just a trifle woolly, is lovely in colour and a very good likeness of the sitter, whom I knew personally. On another occasion he was not quite so sure of his own judgment and asked me to act for him in buying the Matisse *The Pink Table-cloth*, which I gladly did, as I thought it was a picture he should certainly have. At the same

time he had admired a splendid Matisse *Nude* and longed to buy it but felt that the good folks of Pollokshields would look down their noses if he hung it in his flat. It is now, I think, in the National Gallery in Washington. The small Matisse *Head of a Young Girl* I bought at the Eumorfopoulous Sale at Sotheby's in 1940 for £60 at a time when there was no market for paintings of any kind. This was bought by Mr. McInnes and presented to the collection to commemorate the appointment of Dr. T. J. Honeyman as Director of the Glasgow Art Gallery. The Monet *Vétheuil* is another of the important pictures and is a very striking one in its unusually vivid colour. In it Monet has endeavoured to show how strong sunlight can distort shapes. This could be reckoned as a true illustration of the meaning of the word 'Impressionism.'

His two Cézannes (I include the one bequeathed by his sister-in-law) are both totally different and yet both are absolutely typical, and of fine quality. Evidently Cézanne

MATISSE

HEAD OF A YOUNG GIRL
Oil on canvas, 16 x 13 ins.



The French Room at Kelvingrove

was not quite satisfied with the *Gardanne* since, when we bought it from Vollard, the famous French dealer, the sky had been slashed by the artist, a thing Cézanne was wont to do if something did not come just as he wanted it to do. It was eventually most skilfully restored by Helmut Ruhemann and it would take an expert eye to find out where the damage had been. The splendid middle period Braque *Still Life* (reproduced in colour on p. 17) Mr. McInnes persuaded me, rather reluctantly, to part with from my private collection in one of my weak moments. It is in good company but I certainly have my regrets. It cost me £200 when it was painted and, as one the same size and no better in quality, belonging to my late partner's widow, was recently sold in Sotheby's for £15,000, I would have been much wiser to have held on to it.

His two little Seurats, which he did not get from us, are gems, and when one adds the lovely early Picasso, the Van Gogh of Montmartre, and all the others of the thirty-five pictures that Mr. McInnes bequeathed to his native city, one must feel eternally grateful.

Another fairly recent gift is that made by the Cargill Trust in 1950. They only number three, but all are of first international standard and would be eagerly accepted by any of the world's great galleries. David Cargill was, in his private life, a quiet unassuming person and neither had, nor pretended to have the knowledge possessed by Sir William Burrell. With one exception every French picture he possessed came from us and, under my father's guidance, he formed what was, I think, the largest collection of French pic-



ROUAULT

CIRCUS GIRL

Oil on paper mounted on canvas, 25½ × 17¾ ins.

tures in this country. A lunch at his country house near Lanark was an event to look forward to and he was only too pleased if one asked permission to bring a friend who would appreciate his treasures.

The Corot *Mlle. de Foudras* is a very impressive figure painting, the lack of colour in the face seeming only to emphasise the rather sad expression of the sitter. It is, possibly, surpassed in importance by the *Pastorale* presented by the sons of the late James Reid

(continued on page 29)

JOHN DUNCAN FERGUSSON

IT WAS in the year 1874, when the 'Impressionists' were first so called, at the exhibition in the Boulevard des Capucines, that John Duncan Fergusson was born in Perthshire at a farm which he says 'lay in the shadow of Schiehallion'. The following year the Fergusson family moved to Ferry Road, Leith and by the time the last group exhibition of the Impressionists was held, in 1886, J.D., having been for a time at Bonnington Academy, entered the Royal High School, Edinburgh.

His recollections of school are happy although he protests that he may have been difficult for 'I would do no arithmetic, indeed I would only apply myself to matters which interested me'. Later he moved to Blair Lodge, near Polmont, where an understanding headmaster gave him the run of the art room.

He studied medicine for two and a half years until having provoked the lecturer in anatomy to protest 'Give more attention to my lectures Mr. Fergusson, and less to making a caricature of me,' he decided to give up all other interests and become an artist.

His first studio was a room in his home. He attended no art classes but he did join a studio club, run by one Joe Simp-

son from Carlisle. Later in this club, to his delight, he met S. J. Peploe and a friendship of great importance was established.

If the French Impressionists had not at this time affected Scottish painters to any extent MacTaggart had made his own discoveries and the Glasgow School was very much alive. Hornel and George Henry, having become interested in oriental ideas on composition, visited Japan in 1893 and worked there for eighteen months. J.D. recalls seeing the exhibitions of the R.S.A., the Glasgow Institute and small collections of Arthur Melville's and the younger Glasgow School's work in McOmish Dott's Gallery off George Street. In particular a painting by George Henry of a street scene in Japan influenced J.D. on account of its freedom of treatment.

In 1895 he first visited Paris and in 1897 he travelled alone in Spain and Morocco. On his return he set up a studio in Piccadilly Place, Edinburgh, and invited as his first guest to it S. J. Peploe.

There is much in common between Peploe's and Fergusson's early works, for example still-life studies in fluid paint (low tone and limited colour enlivened by well placed highlights) and studies like *Jean, wearing a black cock*



J. D. FERGUSSON

MARGARET MORRIS, ANTIBES, 1925
Oil on canvas, 24 x 22 ins.

feather hat, designed in large proud shapes with only a flush of pink in the flesh and a suggestion of green in the grey of the background. These near monochromes may in part be so because they were sometimes painted by the light of gas jet burners which discouraged advances in colour and emphasised the shapes of shadows.

Perhaps the next influence of importance was the Salle Caillebotte, part of the collection of sixty-five paintings mainly by Impressionists, bequeathed by Caillebotte and finally accepted by the State. This inspired a change; light became the elixir of life and colour the touchstone of vision.

By 1905 he had worked out a testament to which he has adhered for fifty years. It is printed as the prologue to the catalogue of his first exhibition in London and it begins 'As it is necessary to understand the artist's intention in order to estimate his achievement he would explain:

That he is trying for truth, for reality, through light.

That to the realist in painting, light is the mystery, for form and colour which are the painter's only means of representing life, exist only on account of light . . .'

At first light could only be made apparent against contrasting darks. The portrait of *Yvonne*, the wife of Jo Davidson the sculptor, at the café 'Closerie des Lilas,' is painted not only with great sweeping brush strokes but equally sweeping statements of light and dark in heavy contrast. The shadow on the upper part of the face is black; there are no relieving lights within the shadow area of the flesh. Under the hat dashes of purple and hints of



J. D. FERGUSSON

CLOSERIE DES LILAS, YVONNE, PARIS 1909

Oil on canvas, 30 x 30 ins.



J. D. FERGUSSON

IN GLEN ISLA, 1922

Oil on canvas, 22 x 24 ins.



J. D. FERGUSSON

THE PINK PARASOL
Oil on millboard, 29½ × 25 ins.

burnt sienna can be seen, but the shadow on the face that holds your attention and sets the light flesh in high contrast glowing with light, the shadow is rich black. This is a large canvas painted almost violently with a thick impasto, not laid and over laid but painted once, fast, furious and finished in a single session. It is the work of a man who was painting daily and most of the day; it shows little signs of studied drawing of outlines or tracing details; it is marked with the handwriting of one who thinks in terms of solid forms, forms whose facets reflect light or sink into shadow. The brush work describes the form, not merely the edge of the form.

Perhaps the ultimate example of this development was reached in the *Torse de*

Femme of 1910. This is so painterly in its treatment, so living in its rhythms and dramatic in its lighting that to carry these qualities further would be to lose art in bravura...

He settled in Paris in 1907, and having corresponded frequently with Peplow on the art life of Paris helped to persuade him to return and join him there in 1911.

As early as 1908 J.D. had made successful essays in painting light without darkness and had anticipated his later developments.

'The only hope of giving the impression of reality is by truthful lighting' the prologue continues and to achieve this he now dispensed with shadows. The measure of this early success may be judged by *The Pink Parasol*. Across two corridors, a courtyard and a gallery this can be seen to vibrate with light as it hangs in the Kelvingrove Galleries. It is built up with high pitched colour, a spontaneous use of contrasts, e.g. the green under the chin, the cool background on the light side, against the warm flesh, an occasional flash of outline and no more than a touch or two of black. Any picture which has the misfortune to hang near it must suffer by comparison.

Pictures of such high pitch do not reproduce well in black and white consequently illustrations of later work must be regarded as little more than indications of originals.

Paris and the south of France were his working areas until 1914 and as soon as possible after the war he returned there. Of his occasional painting in Scotland *Glen Isla* is one of a series done in 1922 when he was concerned with the problems of the development of a shape within the many shapes of a composition. 'Philosophy may conceive the pattern; art discovers and reveals it in the world...' wrote his friend J. Middleton Murry. The shape of a mountain, of a tree, of a leaf

John Duncan Fergusson

was explored and exploited, echoed in the distance and replayed in the clouds, or rediscovered in an eyebrow.

Back in Antibes the palette became lighter again, black was banished and drawing became more finely selective. 'What may appear to be restraint may be the utmost limits of one's power' he wrote in 1905 and demonstrated twenty years later with the portrait of *Margaret Morris, Antibes*.

What a lesson in economy of statement this portrait is to any young painter who cares to study it, and as a teacher, in the most natural, unacademic sense, as well as an artist, J.D. returned to Scotland in 1939 'to continue the tradition of the Glasgow School'. He set up no classroom, neither lectured nor gave formal instruction but he acted as and is still, a focus for younger painters and was always ready to help, painting, talking, writing and encouraging young artists. One of these, Hamish

Lawrie, whom he has influenced considerably, writes 'J.D. is a most practical man; when we meet it is to discuss paint itself, surfaces, varnishes and all the technical preoccupations of real picture making.

'I do the listening. For one thing he is among the few painters who can say which supports are reliable and have a half-century old painting fresh as a daisy to prove his points. He once advised me to paint thickly (other inclinations allowing) because it allowed one to scrub the painting clean thirty years later before revarnishing.

'His work with few exceptions preserves its paint qualities against time . . .'

J.D. now in his 85th year looks a light made, active, suntanned man of perhaps sixty summers; his well modelled head and grey blue eyes have a contemplative air as though he thought without anxieties. His conversation has wit, enthusiasm, moments of great understanding, and times when recollections, profound and gay, crowd in and threaten to disturb each promising theme. With his very remarkable wife, Margaret Morris, he lives in a studio flat overlooking the Botanic Gardens. At least they live there nine or ten months of each year. 'I like each year to go to Antibes for there I think only what I wish to think about. So I go each year to the sun and the sea to think, to paint and to swim. After a month or two there one cannot understand why people concern themselves with things they do not wish to think about, as we do here. That is important . . .'

His most recent paintings for example the *Wisteria Villa Florentine, Golfe-Juan* of 1957, has a selective, contemplative theme and treatment.

And the last sentence of the prologue is 'Genius is insight.'



J. D. FERGUSSON

WISTERIA VILLA FLORENTINE,
GOLFE-JUAN, 1957
Oil on canvas, 26 x 21 ins.

The cost of the black and white illustrations of this article has been met by a very generous donation from the National Commercial Bank of Scotland Limited.

ISABEL MACKINTOSH

EUGÈNE LOUIS BOUDIN

A VISITOR TO Le Havre in 1845 in search of a souvenir stopped at the window of a stationer's shop in the Rue de Paris and there, among the usual display of paper and pencils, he saw one or two painted panels of infinite charm—a study of the harbour, a square-rigged sailing ship, and a simple sketch of the sky above Le Havre. The young man behind the counter—the owner of the shop—was prepared to talk about everything except the sketches, and only with difficulty the visitor learned that his name was Eugène Boudin, and that he himself had painted the panels. But however shy by nature Boudin

might have been, his approach to painting was completely assured. As a boy (he was born in 1824) he had taught himself to draw the ships in the harbour and had reached the simple conclusion that if he learned to see 'with his mind and his heart' he might some day be able to paint. To his business of selling stationery, and using his shop window to display his own works, he added frame-making, and while his paintings did not appeal to the residents, they attracted the attention of visiting artists such as Couture and Troyon, and particularly Millet, who corrected some of his studies.

The purchase of two of his works in 1850 by the local Society of Friends of Artists, and a grant by the municipal authorities, led him to give up his business and travel to Paris where he remained till 1854, but his studies at the Ecole des Beaux-Arts were important only in that they convinced him that he had no interest in genre-painting, and that the romantics had had their day. He returned to Le Havre. 'I am content', he said, 'to remain in my corner and paint the sky'—and how magnificently he does it. Small wonder that Corot called him 'The king of the skies'. From then on the silver beaches and the sea round the estuary of the Seine were his main inspirations. 'The peasants have their painters' he wrote to a friend, 'that is fine but between ourselves these middle-class people who are strolling on the jetty at the hour of sunset have they no right to be fixed upon canvas, to be brought to our attention. Between ourselves, they are often resting from strenuous work, those people who leave their offices and cubbyholes . . .'



BOUDIN

Burrell Collection

SHIPPING AT DEAUVILLE

Oil on panel, 11 x 8½ ins.



BOUDIN

THE EMPRESS EUGENIE ON THE BEACH AT TROUVILLE

Burrell Collection

Oil on panel, 13 $\frac{3}{4}$ × 22 $\frac{1}{2}$ ins.

The painting here reproduced in colour, *Shipping at Deauville* was painted by Boudin in 1891 and is only 11 × 8 $\frac{3}{4}$ ins. The strong yellow of the mast, the play of varied yellows merging down to cream towards the centre to give a subtle focal point, a limited palette basically yellow broken here and there by the merest touch of red and umber on the crisp sharp blue that is so essentially Boudin—all show that 'delicacy and charm of light which is everywhere' and which Boudin made his own by his acute sensitivity. 'The sea was superb, the sky was mellow like velvet . . . then it turned to yellow. It became warm and the sun sinking made beautiful violet shadows over everything.'

In *The Empress Eugenie on the Beach at Trouville* (and it is this kind of Boudin which has been an inspiration to makers of several films) three parts of the canvas are devoted to a magnificent sky of sharp blue with pinkish-white clouds, the source of light and air in his composition. The two elderly people sitting quietly on a bench on the left form a contrast to the gay movement of the procession of women who have been identified as the Empress Eugenie and her ladies. 'Everything that is painted directly on the spot has a strength, a power,

a vividness of touch that one doesn't find again in the studio', said Boudin, and how clearly this painting clarifies his judgment.

It was this advice he gave to a young painter destined to become one of the greatest figures of the 19th century. Claude Monet has told of his first meeting with Boudin in 1858. Monet, a youth of 18, had become known throughout Le Havre for his brilliant caricatures of local dignitaries. They were displayed in the stationer's shop in the Rue de Paris, but to Monet's annoyance studies by Boudin were shown alongside them. After adopting various stratagems to avoid meeting Boudin, whose work he intensely disliked, Monet was at last cornered, and Boudin persuaded him to accompany him on painting expeditions. On the cliffs above Le Havre he was taught to use his eyes, and there he made his initial essays which were to lead him to become the first of the Impressionists.

Although Boudin was not widely appreciated during his life-time (he died in 1898)—at least one fine example of his work, *The Pier at Trouville*, found its way into a private collection in the West of Scotland during Boudin's lifetime and is now part of the Burrell Collection. It may have been a souvenir of a visit to Trouville, but on the other hand it may have been introduced by one of the Glasgow art dealers who were among the first to bring 19th century French paintings to this country.

WILLIAM WELLS

PICTURE AND TAPESTRY



TAPESTRY: THE ANNUNCIATION AND THE NATIVITY

Burrell Collection

Flemish, c. 1460

15 ft. 7 ins. × 14 ft. 7 ins.

A SMALL AND regrettably incomplete panel painting of the Annunciation in the Burrell Collection attributed to Hans Memlinc has been identified by G. Hulin de Loo as part of an altarpiece of which the centre panel is in the Prado.¹

After a preliminary training in Germany where he was born, Memlinc is thought to have entered the workshop of Roger van der Weyden about 1459-60. He became a citizen of Bruges in 1465, the supposed date of the altarpiece from which our Annunciation panel

derives. If so it is among Memlinc's earliest known works, painted when he was still very much under his late master's influence. In fact, it is fairly evident that Memlinc was modelling his altarpiece on one now in the Alte Pinakothek, Munich, the so-called St. Columba altarpiece, upon which Roger may have been working when Memlinc entered his workshop.

The left hand wing of Roger's altarpiece, depicting the Annunciation, shows the Virgin kneeling, as in our panel, at the foot of her canopied bed. Some features have been added, others suppressed, in Memlinc's version, and of course we have no means of comparing the left sides where in Roger's panel the angel Gabriel 'glides into the room like a white cloud', but doubtless there, too, the ineffable quality of the greater painter's creation failed in some measure to survive in that of the lesser. The Virgin's attitude is more rigid, the play of diffuse light harsher. Panofsky, from whose book on *Early Netherlandish Painting I* have just quoted, describes Memlinc as 'a major minor artist' and it would be idle to pretend that our panel occupies a major place among those early Flemish representations of the Annunciation in which the event takes place in the interior of a room (*thalamus virginis*), an innovation ascribed to the Maître de Flemalle and raised by Roger van der Weyden to a new level of hallowed intimacy in the central panel of a triptych ascribed to the years 1434-5, now in the Louvre. Here the light stealing through the window is both the light of day and the light of heaven, and the kneeling Virgin seems to be unaware of the angel Gabriel except as a presence, felt rather than seen.

Designers of tapestry wisely refrained from attempting to imitate the subtle effects of lighting and emotional refinements which the practice of oil painting had made possible. The tapestry reproduced in colour opposite was probably woven about 1460, in other words, perhaps shortly after Roger van der Weyden's St. Columba altarpiece, and shortly before Memlinc's imitation of it, but it follows a mode of representation which the

painters in oil would have considered hopelessly outmoded at this date. The scene of the Annunciation takes place in one of those airy, light-filled, fanciful pavilions, found in pre-Eyckian illuminated manuscripts and panel paintings of the late 14th century, such as the Boucicaut Hours and Melchior Broederlam's altarpiece at Dijon. The Virgin's bridal chamber is relegated to an alcove beyond, adjoining her oratory, where, under a ribbed vault with a central boss, stands an altar with two candles in front of an altarpiece figuring Moses with the tablets of the law.

It may be noted, that, while the oratory is glimpsed through a perfect round-headed arch, the arch of the bridal chamber is defective in



MEMLINC

Burrell Collection

THE ANNUNCIATION
Oil on panel, 23 x 14 ins.

the centre, and there can be little doubt, I think, that this is a reference to the missing 'keystone' or 'headstone of the corner' which will be filled by Christ's birth, and that the juxtaposition of oratory and bedchamber here symbolises the Old and the New Testaments. Readers of Panofsky will recall that these veiled meanings are not unusual in early Flemish depictions of the Annunciation. The inclusion of figures other than Mary and Gabriel is, however, exceptional. Beyond the Virgin, on the threshold of the bridal chamber, are two women, presumably two of the five companions who, according to the apocryphal gospel of Pseudo-Matthew, were assigned by the High Priest to attend Mary in the house of Joseph.

The adjacent scene of the Nativity follows a type which makes its first appearance in the *Très Riches Heures du Duc de Berry* (begun 1413), when this subject was transformed from a bedroom scene into the familiar out-of-doors scene of adoration in which the ox and ass partake and a ruined stable offers ineffectual shelter. The Virgin Mary, whose gem-studded halo is inscribed with naive but somewhat redundant charm, *Virgo Maria*, is joined by Joseph and a little angel, but the scene also includes two other figures, an elderly woman wearing a jewelled turban-type head-dress and fur-trimmed jacket, and a praying boy.

When this tapestry was lent by Duveen Brothers to the Retrospective Loan Exhibition of European Tapestries held in the San Francisco Museum of Art in 1922, the compiler of the catalogue² described these two figures as St. Elizabeth and St. John, but these identifications would not be accepted, I think, by many students of art to-day.

Here again the designer of the tapestry was, I submit, clearly being guided by one of the apocryphal accounts of the Nativity, in which two midwives occur, one of whom accepts the Virgin Birth while the other does not. As a punishment for her unbelief her hand is withered, but is cured when a youth of splendid appearance (described in another

apocryphal account as an angel) tells her to touch the Child.

Although infrequent, 15th century Flemish pictures survive in which either one or both midwives are figured, and sometimes, as in Nativity paintings by the Maître de Flemalle at Dijon and by Jacques Daret in the Thyssen Collection at Lugano, the incident of the withered hand is unmistakably depicted. Our tapestry appears to be peculiar in that it shows one midwife together with the apparition of the beautiful youth or angel, but it is possible that a precedent could be found for this in illuminated manuscripts such as Jean Mansel's *La Fleur des Histoires* of 1455-60 in which some of the New Testament miniatures are based on the apocryphal gospels of James and Pseudo-Matthew, and one finds a similar tendency to group several incidents in a single composition. Another peculiarity of our tapestry is the seemingly deliberate juxtaposition of the Virgin's gesture of devotion—hands crossed before the breast—and the similar but inverted gesture of the midwife, and it may not be without significance that an alternation of V and inverted V shapes recurs in the sculptured frieze of the Virgin's pavilion.

The armorial shield (Gules a fesse Or between three lozenges Argent, the whole within a bordure compony of the second and third) still remains unidentified. The bordure compony is not an indication of illegitimacy in mediaeval French heraldry as it is in Scottish but a mark of cadency. The shield could be that of a wealthy prelate or a layman making a donation to his church, but the prevalence of apocryphal and perhaps slightly frivolous elements in the subject-matter might indicate that this tapestry was part of a series comprising secular as well as religious themes intended for secular rather than ecclesiastical decoration, an anthology of wonderful tales rather than images for contemplation and worship.

¹The attribution and identification were accepted by Dr. M. J. Friedländer (*Pantheon*, May 1931, p. 185) who suggested that another panel depicting the Rest on the Flight, also now in the Burrell Collection, is from the same altarpiece.

²Page 26, no. 3 (repro.). It was not among the Burrell tapestries for which Dr. Betty Kurth made catalogue entries.

of Auchterarder, which is equal to any of the two or three similar paintings in the Louvre, and is believed to be the first Corot ever to come to Scotland. Corot is, therefore, now represented by thirteen pictures so, perhaps, some generous benefactor might make it fourteen by adding one of his wonderful early Italian landscapes, when the artist's full range would be complete.

However, to return to the Cargill pictures: the Seurat *Boy Sitting on the Grass* although a study for the Chicago painting *Sunday at the Grande Jatte* is an important work in its own right. It is sensitive in colour and the rather unusual composition seems still to achieve a perfect balance.

The Courbet *Flowers in a Basket* is one of this artist's major still life paintings, almost, if not quite so fine a picture as the *Femme à l'Ombrelle* and certainly better in quality than the huge *Beggar at Ormans* both in the Burrell Collection. However, with nine Courbets, almost all different, Glasgow can boast a magnificent group of this great artist's work.

Sir John Richmond, happily still with us, and well known as a patron of the arts has gifted two magnificent works. The Vuillard is an unusually strong pastel by this artist, who, with Bonnard, was one of the chief exponents of what came to be called the Intimist Group. The exceptionally fine Pissarro *The Tuileries* is in absolute contrast to the *Tow-Path* (Hamilton Trust), which is very largely based on Courbet, and it shows that, as he grew older, Pissarro placed more stress on atmosphere and less on form.

The latest addition to Kelvingrove is the splendid Rouault gifted by the heirs of the late Lily Macdonald, who was the widow of my late partner. It is the only Rouault in the gallery, and, indeed, one of the few in Scotland. It is glowing with colour, as can be seen from the illustration on page 19 and shows how Rouault was influenced by the early workers in stained glass. It was one of quite a number of pictures I bought in Paris, when

Mr. Macdonald was in the U.S. and he agreed that we would keep one Rouault each for ourselves. I had intended the lot to be for our 1940 Summer Exhibition and had the weird experience of flying to Paris and back in a blacked-out plane at the beginning of May that year. Alas! there was no exhibition, as the Germans invaded three days after my return, and the pictures did not arrive until 1946. I can remember that it cost £200, so it turned out to be a very good investment, and I thanked my lucky stars that I was not a few days later.

I have left to the end the pictures given to Glasgow by the Hamilton Bequest, not because this bequest is not of prime importance, but because it is in the unique position of being still active. Created by members of the Hamilton Family by the gift of £60,000 in the early twenties, and ably administered by their Trustees, it has been the means of providing the gallery with many quite notable paintings. The Courbet *Portrait de Femme* is a more straightforward portrait than the Burrell *Femme à l'Ombrelle*. Against its dark background, so typical of much of Courbet's work, the woman's face and bust stand out strongly, and the unusual ornamentation of the hair creates a liveliness that might otherwise be lacking.

The Delacroix *Adam and Eve* is a powerful and striking study for the painting in the Chambres des Députés in Paris. Luckily for the Hamilton Trust they had the foresight to buy this before Delacroix's work had been appreciated as it is to-day. The same applies to the fine white period Utrillo, which they bought from me in 1941 when few pictures were selling and prices were at rock bottom. During the white period, Utrillo used few if any figures in his street scenes, being more interested in the shapes and colours of the buildings. From 1916 onwards he began introducing more and more figures, but they seemed to lack character and meaning and his colour became harsher.

I have only space to single out those three but there is also a very fine and important

Monet, which I must concede to one of my fellow dealers, a very good early Gauguin and examples of Fantin Latour, Signac, Sisley, Mary Cassatt etc. which have added greatly to the importance and interest of this outstanding room.

As I said earlier, the Hamilton Trust managed to get hold of some of those fine pictures before they rocketed to to-day's prices. Now many of the best pictures of the 19th Century could not be purchased for the whole original capital of the Trust, and even a Picasso, in a recent sale, fetched that entire sum.

I noticed, on going over the gallery, that there was nothing that had been painted during the past thirty years, and it is quite certain that the Glasgow gallery needs some representation of the younger French painters. Buying paintings by minor French artists now dead is neither of service to an already overcrowded gallery nor would it bring credit to the Trust itself. It is, perhaps, more the function of the Corporation to purchase works by the younger painters, irrespective of nationality, rather than for the Hamilton Trust, who may be restricted in this respect, but it is certainly only right that the citizens of Glasgow should have the chance of seeing some of the more advanced trends in painting coming from what is still the centre of art.

I have made no mention of the various bequests that were made before my time, McLellan, Teacher, Euing, Donald etc. nor have I referred to gifts of single pictures, apart from the Reid Corot. I would, however, like to refer to one picture which is not a gift but has the distinction of being the only one bought by the Corporation itself. The one I speak of is *Blackfriars* painted by Derain when he was staying in London in 1907, during his Fauve period. It is not only a very fine and important picture, glowing with rich colour, but it is a classic example of buying at the right time and getting in on the ground floor. When we took over this London series from Vollard, just before the war, the Fauves were only appreciated by a very few discriminating

collectors, and this particular series was virtually unknown. Encouraged by the enthusiasm of Dr. Honeyman, the Corporation bought this in 1942 for £150. The value on the open market to-day would be more than a hundred times that figure. It is worth while catching some of the early boats, even if, occasionally, one misreads the direction board and lands at the wrong destination.

(Mr. McNeill Reid's interest in the gallery has been constant, and his practical support has taken the form of several presentations including a Degas bronze, a painting by Colquhoun and one by McBryde and a bronze of his father's head by Benno Schotz.)

A PAULDRON IN THE SCOTT COLLECTION OF ARMS AND ARMOUR—*continued from page 11.*

at about the right date.

A crowned orb is the mark attributed to Jacques Voys of Brussels, but this attribution has not yet been proved; the most that can be said safely is that a number of pieces bearing this mark are associated with the Royal Armoury at Brussels, or with Flanders. A single piece in the Glasgow armoury bears this mark, the polder-mitten of a jousting armour which came from the Zouche Collection.

Sir James Mann has informed the writer that two chamfrons bearing the orb and ROM ROM mark are in the collection of Cavaliere L. Marzoli.

The writer would like to express his thanks to Mr. Claude Blair, Assistant Keeper of the Department of Metalwork of the Victoria and Albert Museum, and to Mr. J. G. Scott, Curator of Archaeology, Ethnography and History, Glasgow Museums and Art Galleries, for their advice and assistance in preparing this article.

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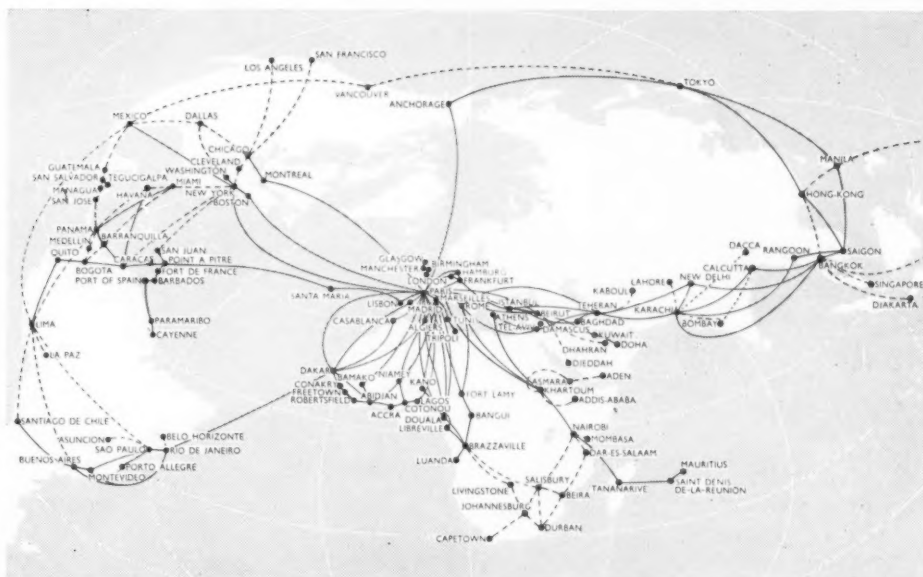
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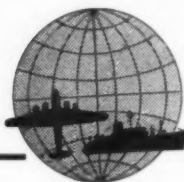
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